

The Short Story || ENGL 253: 006 || Dr. Campbell

Class meeting time: Tues + Thurs 2:00-3:15pm
Office Hours: Mon + Wed 1-3pm, & by appointment
Office Location: Holloway Hall 351
Email: professorcampbell7@gmail.com

Course Description

In this course we will ask (repeatedly) and answer (also repeatedly) the questions: What is a short story, and why the short story? Through close-reading, classroom discussions, research, and critical writing, we will read across histories and genres to study, analyze, and understand the various literary characteristics and forms we label "short story." Prerequisite: C or better in ENGL 102 or 103. Meets General Education 1B.

By the end of this course you will:

1. Learn the practices of literary close-reading and analysis.
2. Read and discuss a wide range of nineteenth, twentieth, and twenty-first century stories.
3. Research and write critically and even creatively about assigned texts in order to better understand them and, by extension, yourselves, and the world.
4. Develop skills essential to collegiate success in the areas of communication, organization, and research.
5. Learn how to read and review each other's work.
6. Develop a community of likeminded and curious readers.
7. Begin to explore a diverse and exciting literary landscape.
8. Be smarter. (<http://www.popsci.com/technology/article/2012-09/science-confirms-obvious-reading-literature-good-your-brain>)

I'm available during office hours and by appointment to talk with you about your work, your grades, or your progress. Do not hesitate to ask for an appointment to discuss your progress in the class! You can send me e-mail at **professorcampbell7@gmail.com**. Do not assume I have received your email until you receive my reply. Do not assume I will read or respond to your email before class if you send it the night before or the morning before we meet. I will not discuss grades via e-mail but am happy to answer other questions.

Required Texts

The Story and Its Writer: An Introduction to Short Fiction ed. Ann Charters (8th or 9th edition)

Reading and Writing about Literature by Janet E. Gardner (4th edition)

The Anchor Book of New American Short Stories ed. Ben Marcus

Assigned readings from MyClasses

******YOU MUST PRINT OUT AND BRING ALL READINGS TO CLASS.******

Grading

Grades are based on the following:

1. **Three short papers.** 40 points each. One-two page responses to questions posed about the reading.
2. **Analysis Essay 1 & 2.** 100 points each. A 3-4 page analysis of a craft element in a story chosen from one of the textbooks.
3. **Discussion leader presentation (DL on schedule).** 35 points. Each student will take a turn leading the class discussion about an assigned story.
4. **Twelve quizzes &/or in-class reading responses.** 20 points each. Weekly quizzes and in-class reading responses on the assigned texts. I will give 13 and drop your lowest score.
5. **Preparedness & Participation.** 225 points. You must come to class WITH YOUR READINGS IN HAND and you must participate in class discussion to my satisfaction. If you come to class without your readings printed out, I will mark you down.
6. **Midterm.** 80 points. A midterm exam on the elements of the short story.
7. **Final Exam.** 100 points. A final exam on the elements of the short story.
8. **Live Reading Responses.** 10 points extra credit each (maximum of 20 points). If you attend Writer's on the Shore readings, you receive ten extra credit points, up to a maximum of 20 extra credit points. Make sure I see you so I can give you credit!

In summary:

Assignment	Points for each assignment	Total	MY POINTS
Short Papers #1, #2, & #3	40	120	
Analysis Essays #1 & #2	100	200	
Midterm	80	80	
Discussion Leader Presentation (DL)	35	35	
Weekly quizzes & in-class reading responses	20	240	
Preparedness & Participation	225	225	

Final Exam	100	100
Live Reading Attendance	Extra credit: 10 points each	Maximum of 20 points

Grades will be assigned based on this scale: 900-1000: A, 800-899: B, 700-799: C, 600-699: D, 0-599: F

Please Note: You will be expected to spend approximately 10-15 hours per week on work outside of class.

Policies

Respect

Disrespectful and inappropriate behavior or commentary toward the instructor or other students in the class will result in dismissal from class, a loss of participation and preparedness points, and a possible failing grade for the semester.

Phones/Tablets/Laptops/Etc.

These are distracting and disruptive to in-class discussion. Tablets, laptops, phones, etc. must be kept out of sight during class time. Usage will result in an absence and the entire class being annoyed with you. I will not say anything to you, I will simply mark you absent for the day.

Preparedness & Participation

Be an active reader: take notes and write down questions while you read the assigned texts. Come to class prepared to talk about them. **Failure to do the reading or participate in class discussion will result in a lowering of your grade. Failure to bring assigned readings to class will result in a lowering of your grade.**

Attendance

You must attend all classes. I understand, however, that circumstances may **occasionally** prevent your attendance. I am willing to allow **three (3) absences without penalty. After 3 absences, you will be unable to pass this course.**

Late Work

There is a lot of assigned work in this class—stay on top of it. Our class discussions hinge on your reading and response to the work. **It is of the utmost importance that you turn your work in when it is due.** In case of emergency **ONLY**, if late work is unavoidable, you will be penalized as follows: For all assignments except quizzes, the discussion leader presentation, and the final exam, you will receive a one-day grace period. Days 2 – 4 = loss of one full grade per day. Day 5 = no credit. You may also lose preparedness & participation points.

***Quizzes and in-class reading responses may only be made up in case of emergency.**

***Discussion leader presentation, midterm exam, and final exam may not be made up. Missing any of these results in a zero for the assignment.**

***Speak with me as soon as possible if you are unable to make a deadline.**

Majoring and Minor in English

For information on majoring or minoring in English, see <http://www.salisbury.edu/english/>.

Technology requirement

All students taking this course to fulfill their English/Secondary Education [or TESOL] requirement must begin a technology portfolio and must include at least one paper/project from this course in the portfolio.

Academic Integrity

The English Department takes plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in *The Student Handbook and Directory* under the "Policy on Student Academic Integrity," plagiarism may receive such penalties as failure on a paper or failure in the course. The English Department recognizes that plagiarism is a very serious offense and instructors make their decisions regarding sanctions accordingly.

Each of the following constitutes plagiarism:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author or from an Internet contributor.
2. Turning in a paper that includes unquoted and / or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions, or research results without attribution.
4. Paraphrasing without attribution.
5. Turning the same paper in for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited or Works Consulted at the conclusion of the essay. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

WAC Statement

Writing Across the Curriculum requirements will be met with the short papers, the research essay, and in-class reading responses.

ADA Statement

The Office of Student Disability Support Services (OSDSS), located in Guerrieri University Center, Room 242, provides guidance, access to resources, and coordinates accommodations for students with disabilities. Such disabilities may include: learning disabilities, deaf/hard of hearing, blind/low vision, mobility limitations, attention deficit disorder, psychiatric disorders, and medical disabilities. Services offered by the OSDSS include those related to exam accommodations, alternative media, sign language interpretation/transcription, assistive technology training, voter registration assistance, and counseling services. The office can be reached by phone at 410-677-6536 or TTY 410-543-6083 and by email at disabilitysupport@salisbury.edu. Please make arrangements with the office early in the semester so all needs can be met in a timely manner.

Writing Center Statement

At the University Writing Center (directly above the Fireside Lounge in the Guerrieri University Center), trained consultants are ready to help you at any stage of the writing process. It is often helpful for writers to share their work with an attentive reader, and Writing Center consultations allow writers to test and refine their ideas before having to hand papers in to their instructors or to release documents to the public. In addition to the important writing instruction that occurs in the classroom and during professors' office hours, the Center offers another site for learning about writing. **All students are encouraged to make use of this important service.** For more information about the Writing Center's hours and policies, visit the Writing Center or its website at www.salisbury.edu/uwc.

Content Warning

Good contemporary writing explores the human condition in all its beauty and ugliness. Many of the stories, we will read for this class contain difficult and "adult" scenes, language, and content. No content accommodations will be made for this course. It is the student's obligation to determine, before the last day to drop courses without penalty, if the requirements of this course conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class.

ENGLISH 253 SCHEDULE

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Important: This is a tentative schedule: it is likely to change. I will distribute revised schedules in class, as necessary. You are responsible for knowing about any such changes.

Week 1: Introduction: What is a story?

Tues 1/31 – Introduction to class; Barthes & apocryphal Hemingway

Thurs 2/2 – Munro, "Dance of the Happy Shades," 953-960 & "How I Write Short Stories" 1527-8; Carver, "Cathedral," 191-201; Carver, "Creative Writing 101," 1608-1611; Gardner, 6-20;

Week 2: Point of View

Tues 2/7 – NO CLASS

Thurs 2/9 – **Due: Short Paper #1;** Moore, "How to Become a Writer," 921-926; 1474-8; Poe, "The Tell-Tale Heart," 1128-1131, Gardner, 21-36; **Quiz#1**

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Week 3: Plot & Story Structure

Tues 2/14 – Tim O'Brien, "The Things They Carried," 1001-1014; Aliu, "You Say Tomato" (MyClasses);

DL1 & 2: Chase, Connor

Thurs 2/16 – Danielle Evans, "Virgins" (MyClasses); David Schickler, "The Smoker" (MyClasses); Gardner "Tips for Writing about Literature 44-54; **Quiz #2 (read Gardner carefully), DL 3, 4: Tom**

Week 4: Conflict & Character

Tues 2/21 – **Due: Short Paper #2**; James Baldwin, “Sonny’s Blues,” 58-80 and James Baldwin “Autobiographical notes”

Thurs 2/23 – ZZ Packer, “Brownies,” 1077-1091; Joyce Carol Oates, “Where Are You Going, Where Have You Been?” 988-1000; **Quiz #3 on all the readings from the week || DL's: Lauren, Cody**

Week 5: Writing about Stories

Tues 2/28 –Gardner, Chapter 5, 72-95, skim “The Yellow Wallpaper,” by Gilman and “The Story of an Hour” by Chopin, and read the sample paper; Charters, 1753 (“Getting Ideas...”)-1757 & 1760-61; Brainstorm analysis paper topics; **Quiz #4**

Thurs 3/2 – In-class writing & discussion

Week 6: Setting & Atmosphere

Tues 3/7–Gilman, “The Yellow Wallpaper”; Casebook: 1625-1626; Bechdel, *Fun Home*; 112-133; **DL's: Jack Navitsky, Amy Narimatsu**

Thurs 3/9 – Bass, “Field Events” (MyClasses); Beattie, “Snow,” 108-9; **Quiz #5; DL: Calvin Collins**

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Week 7: Voice, Style & Tone

Tues 3/14 – **Due: Analysis Essay 1**; Steinberg, “On Punctuation” (MyClasses) & “Superstar” (MyClasses); Diaz, “Alma” (MyClasses); **DL: Nidja and Olivia**

Thurs 3/16 – **NO CLASS!** Still read: Tower, “Everything Ravaged, Everything Burned” (MyClasses); Atwood, “Happy Endings” 54-56; AlTuesd, “Funny is the New Deep” (MyClasses); **Quiz on myclasses**

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Week 8: SPRING BREAK 3/21 & 3/23

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Week 9: Midterm week

Tues 3/28 – Midterm review

Thurs 3/30 – Midterm [to be taken online] || NO CLASS

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Week 10: Work

Tues 4/4 –Proulx, “Job History,” 1146-50; Welty, “Why I Live at the PO” 1351-9; Gardner 139-43 (144-160 as reference),

Thurs 4/6 – Updike, “A&P,” 1313-7 ; Palahniuk, “Escort,” 1093-1094; Danticat, “Night Women,” 378-80; **Quiz, DL's: Irene + Hannah**

Week 11: Visual Storytelling

Tues 4/11 – Sacco, from *Palestine: Refugeeland*, 1165-1169; Satrapi, from *Persepolis*, 1172-1178; Spiegelman, “Prisoner on Hell Planet: A Case History,” 1241-1244; Casebook: 1702-1717; **DL: Kevin and Dan; Quiz**

Thurs 4/13 – **Due: Short Paper #3**; *The Walking Dead* issue 1 (select launch viewer) (MyClasses—you do not need to print this)

Week 12: Time in Fiction

Tues 4/18 – Chopin, “The Story of an Hour,” 283-4; Cheever, “The Swimmer,” 248-55; **DL 17: Alberto Marroquin & 18 Aliyah**

Thurs 4/20 – Moody, “Boys,” (MyClasses); Gay, “North Country,” (MyClasses); **Quiz, DL 19 & 20: Maiya, Brendan Cashen**

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Week 13: Genre

Tues 4/25 – Dubro “Introduction to Genre,” (MyClasses); Carter, “The Werewolf,” 188-189; Gordimer, “Once Upon a Time,” (MyClasses); Bernheimer, “Fairy Tale is Form, Form is Fairy Tale,” (MyClasses); **DL21 & 22: Devon Balea and Zha'Anyah Taylor**

Thurs 4/27– Poe, “The Fall of the House of Usher,” 1115-1127; Casebook 1690-2; Millhauser, “The Invasion from Outer Space,” 905-8; Kaufman “Each Terrible Wall,” (MyClasses); **Quiz; DL23 & 24: Christian Burroughs & Amalia Robinson**

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Week 14: New Forms

Tues 5/2 – Bender, “The Girl in the Flammable Skirt,” (MyClasses); Richard Ford “Sweethearts” (MyClasses); **DL25 & 26: Tiana, Jess + Rachel, Quiz**

Thurs 5/4 – Peer review; in-class writing & discussion

Week 15: New Forms

Tues 5/9– Saunders, “Sea Oak,” (MyClasses); HeTues, “The Life and Work of Alphonse Kauders” (MyClasses), **DL21 & 22: Amalia and London**

Thurs 5/11 – **Due: Analysis Essay #2**; Last class, review + final discussion

Week 16: Course Wrap-Up

Tues 5/16 – Free writing/reading day

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Finals week: **Final exam**